

# TSCHAIKOVSKY'S "EUGENE ONEGIN" AWAITS JUDGMENT AS OPERA HERE

Metropolitan Will Produce Work Known in Concert Form—Concerts and Recitals on Week's Calendar.

By W. J. HENDERSON.

WHEN memory summons before her the august procession of famous masters, it seems to her that Father Bach was the only eminent one who did not produce an opera. A second search through the records will suffice to add the name of Chopin. But almost all the rest made one assault upon the fastenings of the stage door. Many succeeded in entering, only to sink helpless in the strange region, while others wandered aimlessly about and escaped with their honor, but without gain.

In Italy the man who composed music and never wrote an opera was regarded as a fit subject for a museum. France, too, has always bowed her knee before the footlights, and few of her composers have failed to essay the lyric drama. But in recent years it is from Russia that we have received the most novel contributions, and an opera by Peter Ilitch Tschaikevsky should have a special interest.

"Eugene Oegin," which Mr. Gatti-Casazza announces for performance on March 24, is practically unknown to American lovers of music. It is true that its music has been heard, or at least most of it. Some numbers were heard at a concert of the Symphony Society in the Century Theatre on December 11, 1911. The same organization gave the opera in concert form on February 1, 1908. There were liberal cuts.

Operas usually have to be cut. It is a rare thing for a composer to write one that can be begun at 8:15 and ended at 11:15. Puccini seems to have found the method, but he is a master of theatrical craft and not too heavily burdened with ideals. The cuts made in "Eugene Oegin" on the occasion referred to were necessary that the opera might be brought within the limits of an evening concert. We shall hear much of the omitted music when the opera is given at the Metropolitan. Let us all hope that we shall have as delightful a time as Tschaikevsky himself had on May 27, 1878. On the following day he wrote to his brother Modeste, the librettist of the work:

"Yesterday I played the whole of 'Eugene Oegin' from beginning to end. The author was the sole listener. I am half ashamed of what I am going to confide to you in secret: the listener was moved to tears and paid the composer a thousand compliments. If only the audiences of the future will feel toward this music as the composer himself does!"

So one learns that the story about the musician who played his own



MISS HELEN YORKE  
SING RECITAL, AEOLIAN HALL.

MISS CLAUDIA MUZIO  
AT  
TATIANA  
"EUGENE ONEGIN"  
METROPOLITAN OPERA.

MISS HELEN YORKE  
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MISS CELINE VER KERR  
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work, wept and said "I always cry when I hear beautiful music," was true. But are we all going to cry? We must have faith. If we do not weep it is not grand opera and we do not get our money's worth.

The story of this opera is typically Russian. Any one who has saturated himself with Russian literature will recognize in the heroine here that analytical, self-torturing and eventually fagged-out product of Petrograd or Moscow the overeducated youth of Turgenyev or Pushkin or any other novelist of the once great northern empire. He is introduced by a friend into a family containing two daughters, one of them betrothed to the friend. He falls in love with the friend's sister, Tatiana, a young woman whose spiritual life has been formed by reading novels and dreaming of ideals therein discovered. Of course, Oegin proves to be the supreme ideal.

But that estimable person at once begins to cross-examine his soul. No, it will not do. He is too satisfied, too weary, too utterly tired to give to this excellent young idealist, what her expansive spiritual nature requires. What do such gentlemen always do? They go away. But first Oegin must get himself deeper in the quagmire of self. He seeks to revenge himself on the friend who introduced him to Tatiana. The method is simple. Tatiana has a grand name day celebration, and at this Oegin makes love to the sister, the fiancée of Lenka, the friend. Now Oegin really has to go away. He did not go sooner.

Years afterward he goes to a ball given in Petrograd by the Princess Grebenko. Behind, who is more often than the long lost Tatiana? Oegin promptly falls in love with her again. She rebukes him. He addresses her now, she tells him, merely because she has become a great lady. But in the end she admits that she loves him. She adds, however, that this will in no wise profit Oegin, because she intends to remain true to her wife's obligations. Whereupon Oegin once more goes away.

Solemn essays have been written on these characters. Tatiana, the composer himself averred, was almost derived by the Russian people. One recalls that a famous lady called "Barlotte" was also raised to the Olympian heights by the worship of bread and butter maidens beyond the Rhine, and that Werther also was a brilliant practitioner of the gentle art of going away. But the "farewell forever" formula has been greatly overworked.

There are touches of Russian color in the score, especially in one chorus, which is built on a Russian folk theme. But the composer's own melodies are constructed on lines likely to please the public. They abound in simplicity of melodic style, naïveté, fresh and ingratiating ingenuities. The delectable ball scene with its capricious, waltz-edited enthusiasm where the work was given in concert form a dozen years ago. It ought to be still more satisfying in the theatre. At any rate, these are impressions revived after a lapse of years. Whether the opera will sound as pleasant now as it did in 1908 remains to be seen. There was a feeling at times that the dialogue of the score was so tedious that it might not carry across the footlights of a great opera house. That fact had never risen before the Russian mind. But the Russian point of view could no more resemble ours than could the Germans' toward Der Freischütz.

Boston's Symphonie Discord. The veteran Otto Roth, of the first violins of the Boston Symphony Orchestra, sends the following open letter in regard to the recent disturbances in the organization:

"Being the oldest member among those who refused to play at Symphony Hall last Saturday, March 6, I wish to explain the reasons that prompted my colleagues and myself to proceed in that manner.

When this new era of democracy

is that this is a great opportunity to open the eyes of the public to the fact that a great crisis is faced by the future of the Boston Symphony Orchestra was at hand.

"Altogether seventy-four have pledged themselves to stand together in the movement, which means that every one of these men must quit the expiration of his contract. If the union is not recognized by the trustees. In that way within one year more than three-quarters of the entire personnel of the orchestra must be replaced. Judge Cabot evidently is not at all concerned about this fact. I myself think it to be entirely impossible. He stated he would willingly continue the concerts under these adverse conditions and gradually build it up to its former standard. This will take a great many years. If it can be accomplished at all, and for the public there will be ample opportunity to do some wasteful skating. All other orchestras in the country are organized, and it seems that this fact does not interfere with their artistic development. I need only mention the Chicago and Philadelphia orchestras, which in the musical world, are considered our superiors, which proves that the old notion of art and organization not belonging together, to be an exploded theory.

"All of this, coming after thirty-eight years of service in this orchestra, causes me the greatest mental agony I have ever suffered; it is but natural that it would pain me beyond measure to witness this splendid organization, which I have worked the best part of my life broken beyond repair; there is yet time to save it, and I hope the trustees will relent."

Mr. Roth's letter proves conclusively that the present state of the Boston Orchestra is precarious. If its members are pledged to unionism and the trustees remain firm in their determination not to recognize a union the orchestra will come to a complete halt and a new one will have to be formed. If the trustees believe that they can go out and buy a new Boston Symphony Orchestra just as they would buy a new bass drum they are lamentably mistaken. To the disinterested outsider it looks as if the famous old orchestra was approaching dissolution. Such an outcome of the matter would be a calamity to the musical world and all music lovers will fervently hope that differences may be adjusted.

THE final concert of the New York Symphony Society in its regular subscription series will take place in Aeolian Hall this afternoon. The soloist will be Jascha Heifetz. He will play Glazunov's A minor violin concerto. The orchestral numbers are Beethoven's "Pastoral" symphony, two Debussy nocturnes, "Noces" and "Petes" and the "Perpetual Motion" from Moszkowski's suite, opus 39.

"Request" programmes will be given at the last three concerts of the Philharmonic Society in Carnegie Hall on Thursday night and next Friday afternoon and Sunday afternoon, March 28, 29 and 30. The soloist at the two concerts this week. The programme for Thursday evening is: Bach, prelude, chorale and fugue, arranged by Albert; Beethoven, symphony, No. 3; Brahms, violin concerto; Wagner, overture, "Tannhäuser"; The Friday programme is: Schubert, symphony, "Unfinished"; Brahms, violin concerto; Dukas, scherzo, "The Sorcerer's Apprentice"; Grieg, two elegiac melodies, "Heart Wounds"; "The Last Spring"; Tschaikevsky, overture, "1812." At the final Sunday concert a Tschaikevsky-Wagner programme will be given.

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Four pianists—Leonard Godowsky, Mischa Levitzki, Leo Ornstein and Arthur Schnitzler—are appearing tonight in the Hippodrome in conjunction with the Anglo-reproducing piano in a programme replete with numbers popular with musical followers and concert-goers.

At Frederic Warren's third ballad concert to-morrow afternoon in Aeolian Hall will play Schumann's fantasy in C, Brahms's variations and the Anglo-reproducing piano in a programme replete with numbers popular with musical followers and concert-goers.

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Basque and Catalan composers in behalf of a national choral music will have their first presentation in America at this concert.

Miss Helen Yorke, a young soprano from Maine, is to be introduced here in a song recital on Wednesday afternoon in Aeolian Hall by David Hapman. The programme: Care Selva, Handel; My Mother Hides Me Behind My Hair, Haydn; Yea and Nay, Old French; I've Been "Barber of Seville," Rossini; Obstinatissimo, Fontanelli; Vous dansez Marquis, Lemaire; Cherie Sult, Bachelet; Villanelle, Aquino; Whirl Wind, My Lavender, German; Russian Folk Song, arranged by Zimbalist; Solvège's Song, Grieg; Girometta, old Italian; Vost primavry, Russian; A Little Winding Road, Ronald; Butterflies, Seller; Snow, Lie; The Wind's in the South, Scott.

The St. Cecilia Club, Victor Harris conductor, will give its last concert for the season on Tuesday evening in the Waldorf-Astoria Hotel. The programme includes works composed for the club by Cecil Forsyth, J. Bertram Fox, Edward Horman, and by Messrs. Harris, Mr. Harris. With the chorus of 100 women's voices will be heard Rafael Diaz, tenor.

Vernon Archibald, baritone, with song recital on Thursday afternoon in Aeolian Hall. He will sing an interesting list, containing old airs, two operatic selections by Verdi and by Massenet and many songs, old and new, with one, "I Am a Roamer Bold," by Mendelssohn.

Miss Celine Ver Kerk, soprano, will give a song recital in Aeolian Hall on Thursday evening, March 25, with songs in Russian, French and American songs.

Mme. Rachel Norton-Harris, a soprano from the West who has appeared as soloist with the New York Symphony Orchestra will give her first song recital here next Friday afternoon in Aeolian Hall. Isidore Luckstone will be at the piano. Her programme, of conventional arrangement and good taste, includes old airs and songs old and new. In the list are the "Chanson d'Automne" by Barrere and Mr. Luckstone's "A Birthday."

Anda Pulebian, a Syrian composer and pianist, will give a second piano recital next Friday night in Aeolian Hall, when he will play a new group of his own works based on Oriental themes and reflections from Weber, Schumann, Chopin and Liszt.

Advanced Unit No. 1 of the People's Liberty Chorus will give its second formal concert in Carnegie Hall on next Friday night under its conductor, L. Camilleri, and with the assistance of an orchestra of sixty men of the New Symphony Orchestra. The unit consists of 300 singers, the pick of a chorus of

more than 2,000 voices. Mr. Camilleri has included in his programme "The Heavens Are Telling," from Haydn's "Creation"; Sir Arthur Sullivan's lullaby, "Oh, Hush, Thee, My Baby"; and such popular numbers as "The Minstrel Boy" and "Drink to Me Only with Thine Eyes." The orchestra will play four numbers, including the overture to "Tannhäuser."

Miss Gulonov Novae will give her last piano recital here, before leaving New York to spend two years in Brazil, on next Saturday afternoon in Aeolian Hall. She will play an all-Chopin programme, including the G minor and F major ballads and the B flat minor sonata.

The final free Orchestra Symphony concert, given by the Metropolitan Museum of Art will take place on next Saturday evening. The museum will be open from 10 o'clock in the morning until the close of the concert and the restaurant will serve a dinner between 5.30 and 8 o'clock.

Walter Henry Rothwell, who is coming to conduct the summer season of concerts of the New Symphony Orchestra in the Lewisohn Stadium of the College of the City of New York from the middle of June until September, will bring with him from California a long and varied repertoire, ranging from the grave to gay, from Brahms to Strauss. In Los Angeles he gave the subscribers to the concerts of his Philharmonic Orchestra the privilege of selecting the programme for last Sunday. The list he submitted contained seventy compositions by forty composers. On Mr. Rothwell's roster of musicians appear the names of Leonard Godowsky, Jr., son of Leonard Godowsky, pianist, who is to be the soloist at the next pair of concerts of the New Symphony Orchestra here on March 29 and 31 under Arthur Schnitzler.

When Walter D'Amore steps to his podium at the Seventy-first Regiment Armory on April 6 to open the New York Music Festival he will raise the baton with which his father, Dr. Leopold D'Amore, conducted the festival of 1914. It is one of a few articles of the late Dr. D'Amore which was saved when a warehouse in which his effects were stored was destroyed by fire.

Mme. Schumann-Heink, contralto, will appear in a song recital in the Brooklyn Academy of Music on Easter Sunday night, April 4.

John McCormack will give his ninth recital in New York this season on Easter Sunday night, April 4, in the Hippodrome.

The Bohemians will give a dinner, concert and dance for Harold Bauer on April 5 at the Hippodrome.

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Tues. 8:15—Pilar's Progress. By Edgar Sullivan Keller. (1st performance in New York.) Chorus of 100, Children's Chorus of 60, Orchestra of 40. Hotel Commodore, Marie Sundeis, Julia Claussen, Lambert Murphy, Reinhold Wertheim, Chas. T. Titman, Royal Dumas, and Frederick Patton.

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HELEN YORKE MARCIA VAN DRESSER  
SONG RECITAL. (Steinway Piano) Aeolian Hall, Mon. Apr. 26, at 3.

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